Northern Plains Native Americans
A Modern Wet Plate Perspective

Shane Balkowitsch Ambrotypist

Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 1 24-04-19 14:06

Dedication Debra A. Haaland

"Shane's work shines on its artistic merit and for its collaborative nature. It is genuine and enthusiastic on a human level. For the folks of many different Indian tribes who sit for his portraits, and who often become his life-long friends, Shane builds lasting rapport. It is this rapport, and the importance of honest collaboration between people of different cultures, that is so vital for our country and is at the heart of moving forward as a nation. I strive to emulate the rapport that Shane has achieved in his art in the work I'm doing in Congress. Shane's photographs are not only beautiful, they convey the best example of good people working together to achieve something great."

March 21st, 2019
Debra A. Haaland
U.S. Congresswoman for New Mexico's 1st District
Laguna Pueblo

First published in 2019 by

Glitterati Editions
311 West 43 Street
12th Floor
New York, NY 10036

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First edition, 2019

Library of Congress Cataloging-in-Publication data is available from the publisher.

Hardcover edition
ISBN: 978-1-943876-08-2
Printed and bound in Latvia
10 9 8 7 6 5 4 3 2 1

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Foreword

Aóhanziyapi

Shadow, Reflection and Soul

Dakota Goodhouse, "Two Wars" of the Hunkpapha Lakota Tribe

I remember wryly asking Shane Balkowitsch if he was going to steal my soul when I first met him a few years ago at his improvised studio on the south end of Bismarck. He had just finished cleaning a glass pane and reached for a flask of liquid. "Collodion" he called it, which he carefully coated one side of the pane. It put a heavy industrial smell in the air that I did not know if I should sneeze hard or breathe deep at the vapor.

I recalled hearing that men who took photos like this stole the souls of their sitters. Shane looked a little puzzled at my question and mentioned that he often wondered about that belief himself. We exchanged some small talk as he prepared me to hold for the image. He flicked some switches which plunged us in near total darkness but for a crimson light which cast a murderous tone upon every surface.

Then he turned on the lights. There was an anticipation to his voice as he counted down ten seconds of exposure. The moment may only have lasted for so little time, but it also mysteriously seemed to be the longest ten seconds of my life.

Shane carefully removed the glass from his camera and with equal attention laid it in a basin upon the floor. He reached for another flask, this one filled with "fixer", and poured it out upon the glass. He did it with such care and reverence it was like watching a priest at baptism on an Easter Sunday.

Gradually an image emerged. It was like watching the Northern Lights dance in the sky. It was like watching someone emerge from a morning fog. It was like watching smoke rise and dissipate in the sky. It was like watching the vapors of one's breath on frosty glass. It was more than looking in the mirror and seeing a reflection. It was more than looking at a painting and recognizing one's self. It was like a dream and that self-recognition woke something inside me. I could understand in that one moment what it must have been like for relatives to have had their portrait taken as a wet plate long ago.

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Why did so many native people call these wet plate photographers, like Edward S. Curtis, Orlando Scott Goff, and others, Shadow Catchers? I don't know the ways of other first nations, but I think I can explain a little of mine. The Lakȟóta people regard one's shadow as one's nağí, as one's spirit. Reflection is also one's nağí. It was as though for one moment I was somehow standing where relatives stood before as the wet plate process was explained to them.

Shane explained that silver molecules became light sensitive and that my image was created when these molecules were exposed to light. The part of my mind that has been westernized to think a certain way nodded and accepted this explanation as truth. But, the part of my mind that is Lakȟóta earnestly believes that a part of my nağí will forever be captured for ten seconds on a pane of glass. My heart leapt at this odd contradiction of feelings, the hair on my arms raised, and for one moment I felt a powerful impulse to break the glass and free myself from this metaphysical prison of shadow and reflection.

"This image will easily last hundreds of years. Your descendants will be able to see you then as you are today," said Shane. No longer just a pane of glass, it was an authentic wet plate collodion photograph. I don't know what my relatives thought as they stood for those many seconds decades before. I thought of the future.

Shane said something that day, about how he works with the light to make these images. It seemed to me that he worked with shadow and reflection. He worked with my nağí. I don't know if he made art. It seemed like he made something more, something spiritual perhaps. It seemed like the man before me was as a monk from a thousand years ago plying his craft of illumination to delicate lambskin parchment, but there it is again. Illumination, or light.

I wondered what long ago relatives might have called his process. He works with light, and he works with shadow. A few months went by, and I thought: Aóhaŋziya, "To Cast Shadow Upon." I don't know if a Lakȟóta man, woman, or family have recognized Shane with a name, but for me, my friend is Aóhaŋziyapi, "He Casts Shadow Upon."

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ANawáh wetUstakuné,

Hello it's a good day

Margaret Yellowbird - Landin, "Evening Star Woman"
of the Sahnish, Hidatsa and Assiniboine Tribes

Nawáh wetUstakuné,
Hello it's a good day,
katatAxaáA starahkaaxIštaakaanu
'NAhiwaará'U na Margaret Yellowbird - Landin
My name is Evening Star Woman,
my given name is Margaret Yellowbird-Landin
Wetikutpsiwá saawí'u' na ta WIšaapiswaáNa
I am thirty-seven years old
Yellowbird na Youngbird na Comeslast kutatií'I sšúxu'
Yellowbird, Youngbird, Comeslast are my relatives
Bears Teeth na Son of Star kutatií'I sšúxu'
Bears Teeth and Son of Star are my relatives
Magdalen Yellowbird (Youngbird) kutatií'I Atika
na Willard Yellowbird kutatií'I Atípa'
Magdalen Yellowbird (Youngbird) is my grandma
and Willard Yellowbird is my grandpa
Linda Yellowbird na Dan Comeslast kUšitikUhá'
Linda Yelowbird and Dan Comeslast are my parents
Elijah Landin natihnaá' U wüináxtš na
Sophie Landin natihnaá' U suúnatš
Elijah Landin is my son and Sophie Landin is my daughter
Natsu tahnana naraaNIhuuNU Sahnish inaáni
na Sahnish atinás na Sahnish natihnaá
'U wüináxtš na Sahnish natihnaá'U suúnatš
I have many Sahnish sisters, brothers, sons, and daughters
*Tati Sahnish na Wütasaanu na waatoop*A
I am Sahnish, Hidatsa, and Assiniboine
KutatiniünaakaA NAtsuutaaka
I live in WhiteShield
wetAxKoossteeRAT sšúxu'
You have pleased me relatives, Thank you
Nawáh

Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 6 24-04-19 14:06

I began this journey with Shane Balkowitsch and wasn't sure where it would take us. When I first went to the studio I was accompanying my uncle Monte Yellowbird for his wet plate. My uncle had called upon me to help him get ready. In our ways we don't let just anyone touch or hold what is sacred to our people. So, I was there to help braid hair and tie up feathers. I could see that this was something missing in Shane's quest. As I was observing I felt that he needed someone to help guide him and assist for our people, I was acting as another pair of eyes, Native eyes.

I say Native eyes, meaning when I spoke to any of the Native sitters I would try to make their vision possible. I would hear their stories and I try to make it speak through their wet plate. I also believe that it was imperative to have someone working with Shane that was Native. In some cases, people would come and not realize what the process really was. They even seemed skeptical. In the beginning Shane admitted that he was nervous asking any Native off the street to come take a picture and when he did some would look at him strangely. If you know Shane, he isn't afraid to ask questions. It became fitting for me and him to work together. I didn't have any agreement with Shane and I still don't. I don't get paid to be a part of this work, the work itself is the reward.

As a Native woman I am so honored to have been in the presence of so many of my Native people. To see their expressions when their wet plate appears is a gift from neešaánu' tinačitakUx (Chief Above). This work belongs to the Northern Native American's that represented their tribes across these states. These images show that we are a people that could not be erased from this earth. They are for our future generations to see we are still here, we are strong, we are humble, we are pitiful, we are honored, we are grateful, we are indigenous, we are unified.

It is critical to our survival that we preserve our culture, traditions, and language. With this work we are doing just that. I am honored to have shared and helped create history making for our people.

Wetatska aatawakaraanootA at'na neešu
I want to pray for everyone, Mother corn
wenatoonaaniwo šuxtahnaanaansištA
I'm asking you to bless all of us
tahnnkaapaatš wetahnaaKAsšteehu
we are pitiful, we are grateful
Nawáh

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Shane Balkowitsch

Understanding the Modern Wet Plate Perspective

Herbert Ascherman

The invention of photography in 1839 created a seismic shift in mankind's perception of himself. Prior to that date, the visual history of the common man was practically nonexistent. Portrait paintings primarily deified the ruling aristocracy while the upper merchant class and clerics were painted for self-glorification. With the onset of Daguerre's invention, the art and craft of portrait photography provided the common man with the personal history that had previously eluded him. Photography, generally limited to studio portraiture due to its chemical and technological difficulties of working in the field, became the touchstone of generations. For the first time in history, mankind could now boast of his ancestors; the proof of which lay on shiny silver images portably encased and available for instant viewing.

Photography is the child of process. The history of photography is written in its medium from its earliest days to the present. The ability to take or make a photograph is directly dependent on the physical materials at hand and their applied methodology. There was, indeed, a time before the instantaneous snap of a cell phone.

"Photography is the child of process. The history of photography is written in its medium from its earliest days to the present. The ability to take or make a photograph is directly dependent on the physical materials at hand and their applied methodology"

Louis-Jacques-Mandé Daguerre's 1839 process was chemically slow and physically cumbersome. Studio portraits were taken as the sitter posed, head held tightly clamped for stillness and eyes wide open, for upwards of sixty seconds. By 1850, Englishman Frederick Scott Archers' wet plate collodion processed reduced the experience of portraiture to a matter of seconds. Unlike the Daguerreotype which was a one of kind image, the collodion negative, called an Ambrotype (from the Greek 'immortal' and 'impression'), allowed for infinite reproduction. The Ambrotype's limitations lay in its process whereby collodion was poured onto a sheet of finely polished glass, immersed in a bath of silver nitrate, exposed in the camera and developed...all within ten minutes before the chemistry dried. As a consequence, the process of portraiture was primarily limited to formal portrait studios, although numerous 19th century photographers devised portable darkrooms which allowed them to work in the field.

The advancement of the photographic process allowed for the dawning of both the physical and intellectually active pursuit of portraiture. With the advent of dry-plate negatives in 1871, chemically coated and dried glass could be exposed in the field and developed at the photographer's leisure. The world was now available to the camera's voracious appetite.

As a matter of course, photographers turned their attention to the commonplace and the unknown. Most photographers at the time came from backgrounds of scientific or mechanical interests. These early practitioners were struck by the magic that allowed them to record, and more importantly preserve, images of their specific interests. Venturing to exotic places and able to record local inhabitants and structures in situ, it is no coincidence that hundreds of itinerant photographers flooded the Indian held

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“The Grand River at Sitting Bull’s Cabin” with Ernie LaPointe | 9 July 2016 | Plate No. **1902** | SHSND SA 2014-P-025-00035

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“Two Wars” *Dakota Goodhouse* | Hunkpapha Lakota | 31 January 2016 | Plate No. **1652**

SHSND SA 2014-P-025-00013

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Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 21

"Beautiful Evening Star Woman" *Margaret Yellowbird-Landin* | Sahnish Hidatsa Assiniboine | 9 August 2017 | Plate No. **2419** | *Native Series Collaborator, "Honoring Sky Woman"*

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| SHSND SA 2014-P-025-00080

Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 22 24-04-19 14:08

| SHSND SA 2014-P-025-00122

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"Afraid of Nothing" *Archie D. Fool Bear* | Upper Yanktonai Dakota Sioux | 1 March 2017 | Plate No. **2200**

"Afraid of Nothing" *Archie D. Fool Bear* | Upper Yanktonai Dakota Sioux | 1 March 2017 | Plate No. **2200**

| SHSND SA 2014-P-025-00103

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"Sacred Horse" *Chief Arvol Wilfred Looking Horse* | Lakota Sioux | 9 April 2017 | Plate No. **2269**

19th Generation Keeper of the Sacred White Buffalo Calf Pipe Bundle | SHSND SA 2014-P-025-00136

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"Brings Good Winter Woman" *Aliya Winter Martinez* | Standing Rock Sioux | 26 July 2017 | Plate No. **2405**

SHSND SA 2014-P-025-00149

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"Running Elk" *Calvin Benjamin Grinnell* | Mandan Hidatsa Arikara | 14 September 2017 | Plate No. **2873**

Elder who gave Shane Balkowitsch his Hidatsa name Shadow Catcher at ceremony in Bismarck 2018

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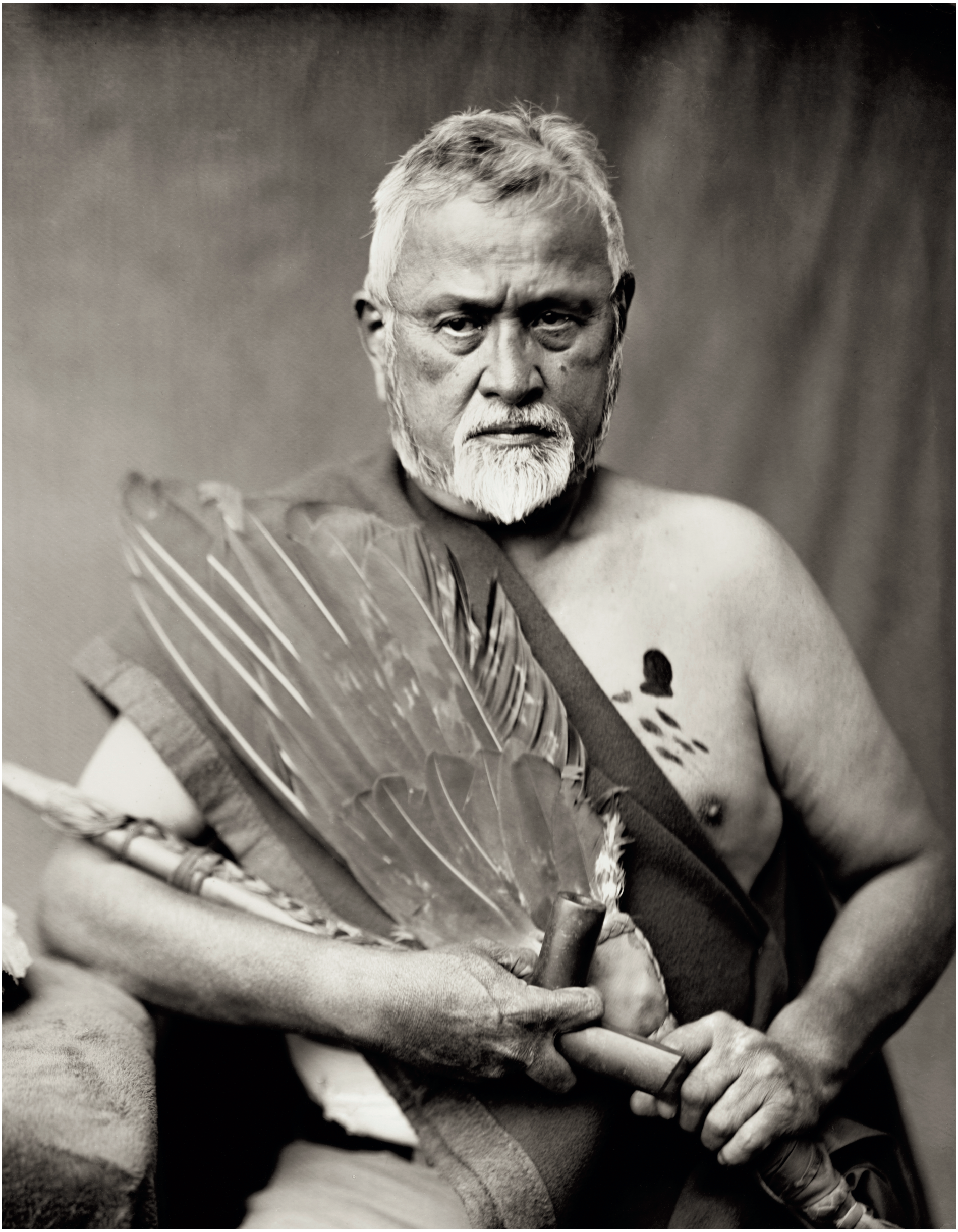

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"Black Kettle" *Waylon Black Crow, Sr.* | Oglala Lakota | 12 May 2017 | Plate No. **2318** | SHSND SA 2014-P-025-00127

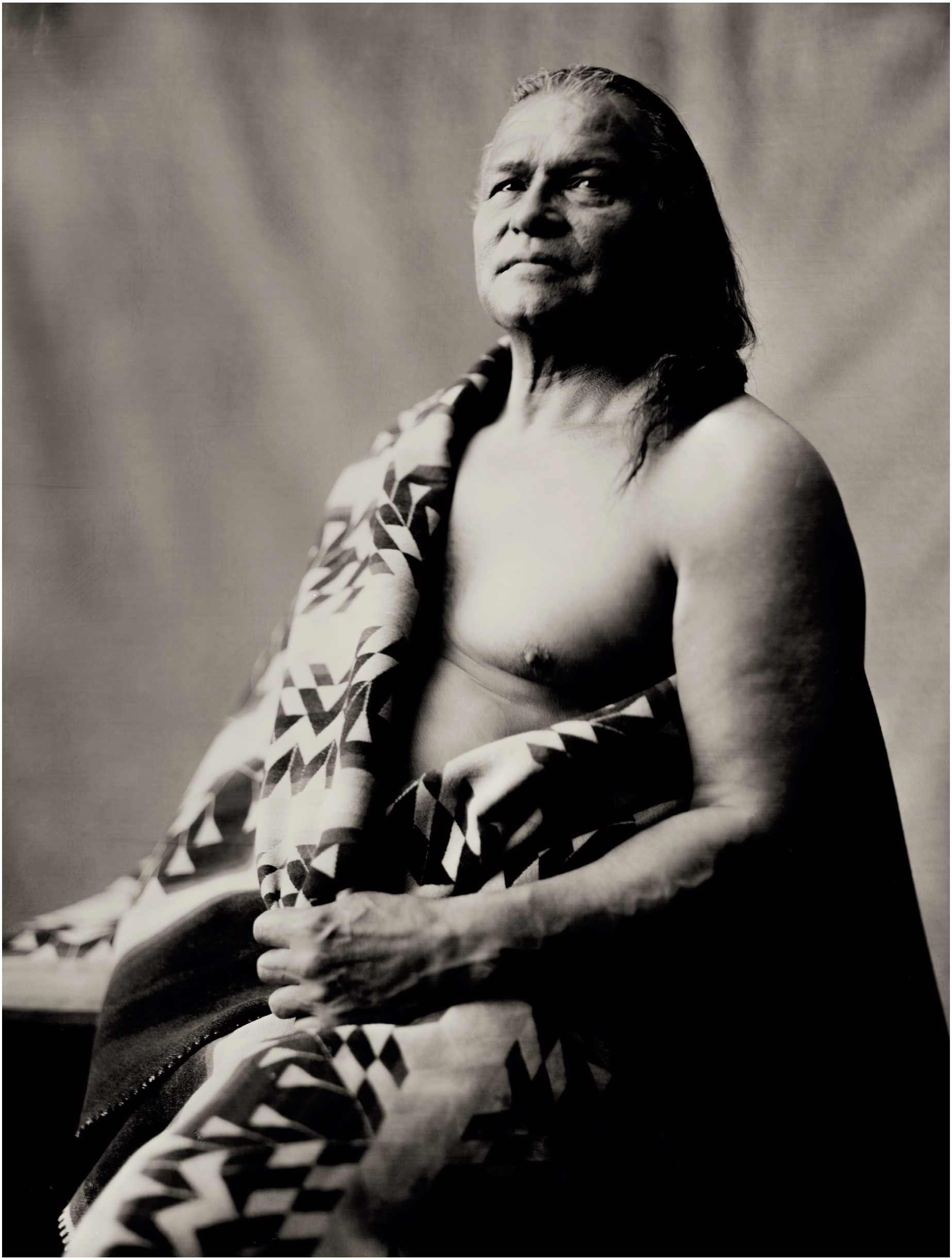
24-04-19 14:09

"Reflection on the Water" *Dennis Clark Houle* | Ojibwa | 16 March 2018 | Plate No. **2662**

"Reflection on the Water" *Dennis Clark Houle* | Ojibwa | 16 March 2018 | Plate No. **2662**

SHSND SA 2014-P-025-00230

Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 36 24-04-19 14:09



"Warrior Spirit" *Elijah Landin* | Arikara Hidatsa Dakota | 3 August 2016 | Plate No. **1943**

| SHSND SA 2014-P-025-00047

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"Drags Wolf" *Devin Frances Dragswolf* | Mandan Hidatsa | 9 March 2018 | Plate No. **2659**

Great Great Granddaughter of Chief Drags Wolf | *Plate titled "Remembering Zitkala Sa"* | SHSND SA 2014-P-025-00227

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"Jaw" *Vernon Iron Cloud* | Standing Rock Sioux Wakpala | 21 September 2018 | Plate No. **2888**

"Jaw" *Vernon Iron Cloud* | Standing Rock Sioux Wakpala | 21 September 2018 | Plate No. **2888**

| SHSND SA 2014-P-025-00314

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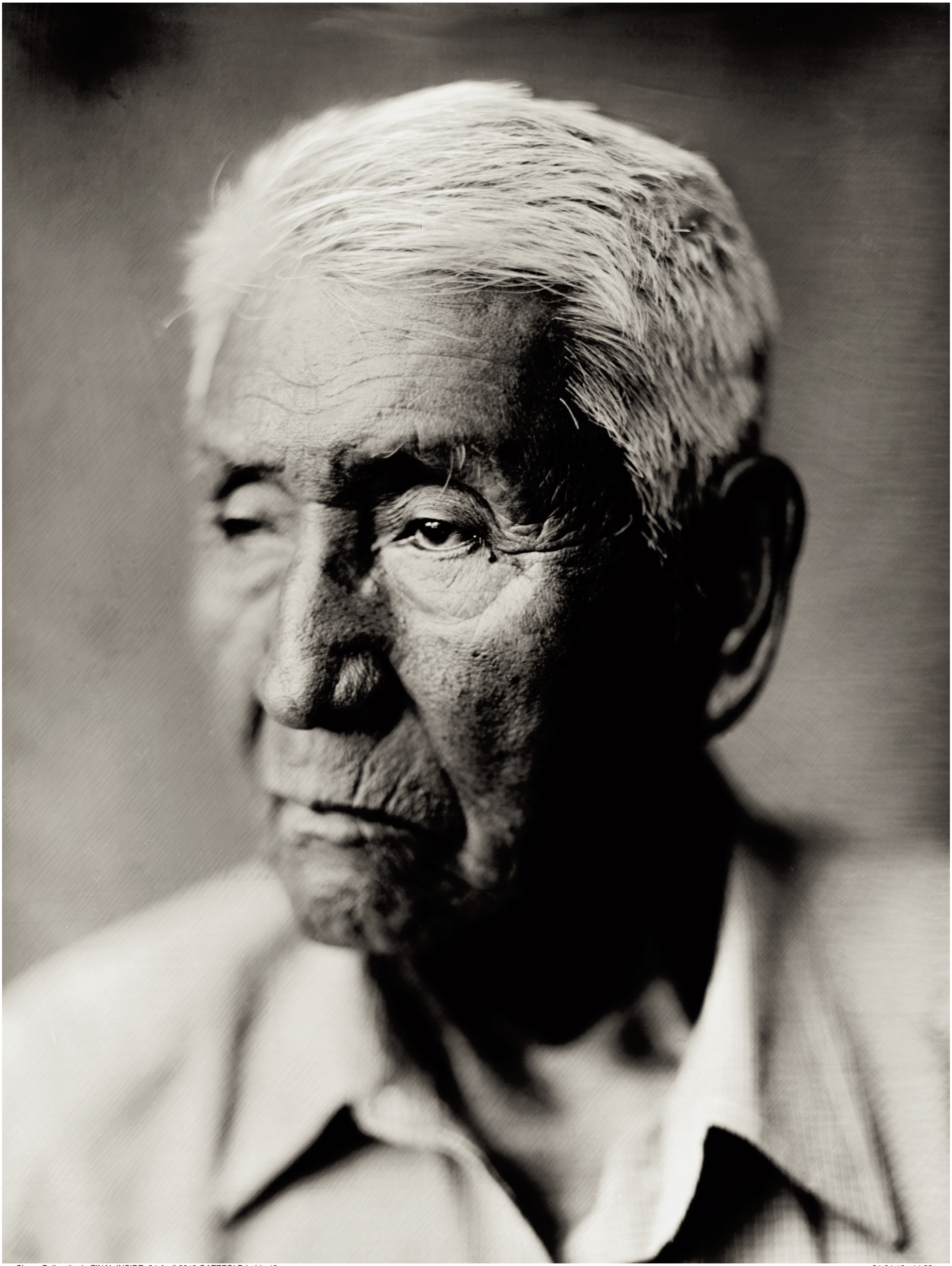

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"Morning Star Woman" *Dionna Bull Bear* | Oglala | 29 December 2017 | Plate No. **2562**

Descendant of Chief Bull Bear | SHSND SA 2014-P-025-00206

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"June Berry Root" *Skye Brook Manikateri* | Mandan / Hidatsa | 21 September 2018 | Plate No. **2890**

SHSND SA 2014-P-025-00312

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"Buffalo Horse" *Joe Dunn* | Standing Rock Sioux | 27 July 2016 | Plate No. **1930**

"Buffalo Horse" *Joe Dunn* | Standing Rock Sioux | 27 July 2016 | Plate No. **1930**

| SHSND SA 2014-P-025-00045

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"Brave Heart Woman" *Floris White Bull* | Standing Rock Hunkpapa Lakota | 22 December 2018 | Plate No. **2739**

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"Medicine Corn Woman" *Linda Fay Gourneau, MD* | Mandan Hidatsa Arikara Chippewa | 12 October 2018 | Plate No. **2925**

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"Crazy Horse" *Donald Peter Red Thunder* | Minnikojou | 14 May 2018 | Plate No. **2726**

"Crazy Horse" *Donald Peter Red Thunder* | Minnikojou | 14 May 2018 | Plate No. **2726**

Grand Nephew of Chief Crazy Horse | SHSND SA 2014-P-025-00252

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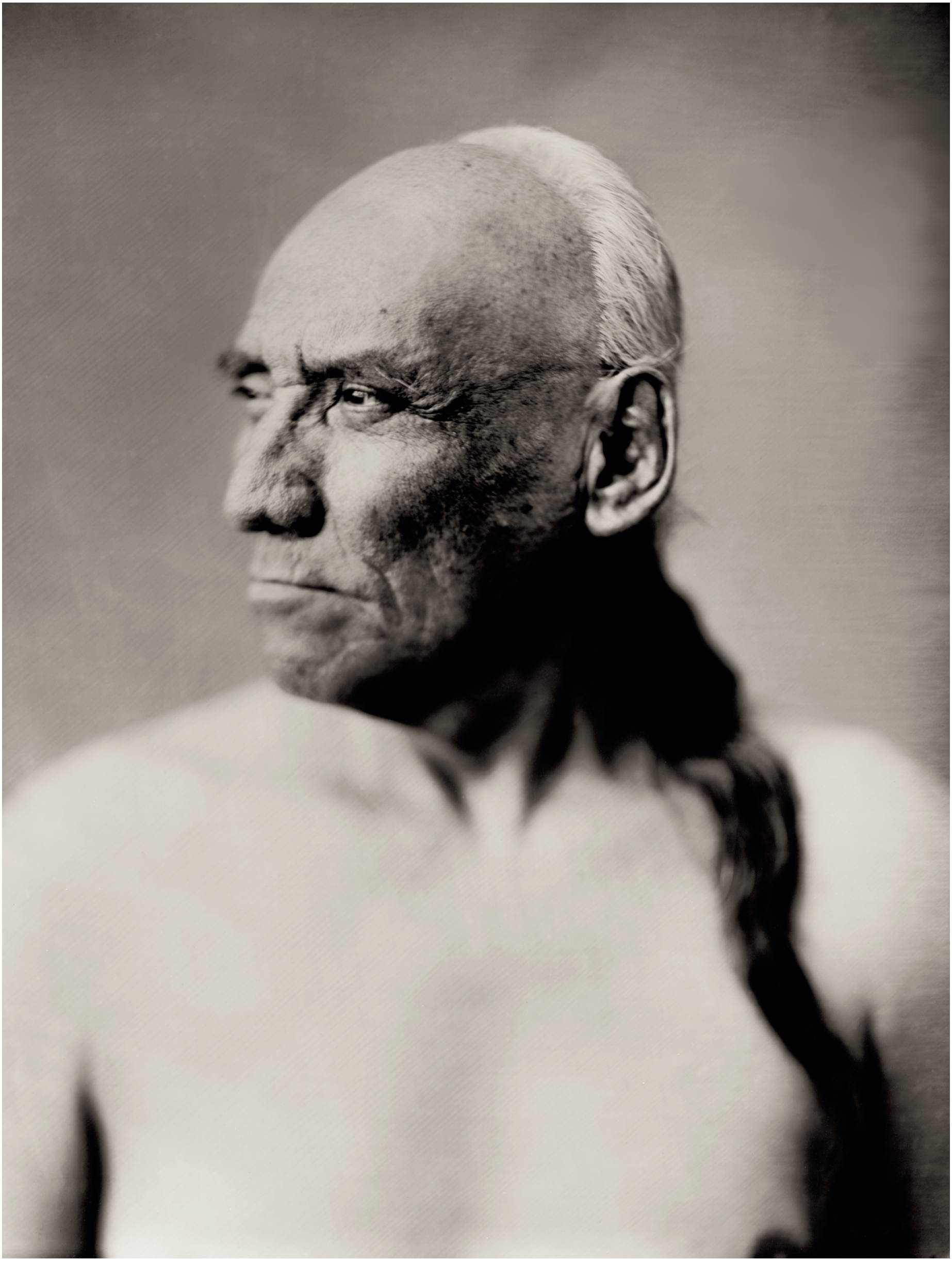

"Black Foot Woman" *Joni Alvina Little Owl* | Mandan | 6 July 2017 | Plate No. **2367**

SHSND SA 2014-P-025-00153

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"Redhorse" *Cole Jacobson* | Mdewakanton Dakota | 13 April 2018 | Plate No. **2691**

"Redhorse" *Cole Jacobson* | Mdewakanton Dakota | 13 April 2018 | Plate No. **2691**

SHSND SA 2014-P-025-00244

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"When it Snows in the Springtime after the Birds Have Come Back" *Nookwakwii Snowy White* | Leech Lake Band of Ojibwe Anishinaabe | 6 April 2018 | Plate No. **2680**

"When it Snows in the Springtime after the Birds Have Come Back" *Nookwakwii Snowy White* | Leech Lake Band of Ojibwe Anishinaabe | 6 April 2018 | Plate No. **2680**

| SHSND SA 2014-P-025-00249

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"Crocus Flower Woman" *Kaydence Little Owl* | Mandan | 2 February 2018 | Plate No. **2613**

"Crocus Flower Woman" *Kaydence Little Owl* | Mandan | 2 February 2018 | Plate No. **2613**

| SHSND SA 2014-P-025-00221

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"White Thunderbird Woman" *Jt Shining One Side* | Turtle Mountain Band of Chippewa | 19 April 2017 | Plate No. **2278**

"White Thunderbird Woman" *Jt Shining One Side* | Turtle Mountain Band of Chippewa | 19 April 2017 | Plate No. **2278**

| SHSND SA 2014-P-025-00124

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"Stands First Woman" *Genevieve Rae Iron Lightning* | Cheyenne River Sioux | 31 August 2018 | Plate No. **2847**

Miss Black Hills 2017-2018 | SHSND SA 2014-P-025-00286

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"Eagle Dancer and Standing Rock" *Synsir and Jayceon Fog in the Morning* | Crow Hidatsa Hunkpapa Lakota Dakota | 21 September 2018 | Plate No. **2887**

"Eagle Dancer and Standing Rock" *Synsir and Jayceon Fog in the Morning* | Crow Hidatsa Hunkpapa Lakota Dakota | 21 September 2018 | Plate No. **2887**

Brothers | SHSND SA 2014-P-025-00313

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"The Brave Man" *Jonathan Manikateri* | **Seminole Taino** | 21 September 2018 | Plate No. **2662**

SHSND SA 2014-P-025-00311

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"Mayer" *Steven Daniel Mayer* | Mandan Hidatsa Arikara | 5 October 2018 | Plate No. **2912**

SHSND SA 2014-P-025-00306

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Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 75 24-04-19 14:11

"Wild Horse" *Raymond Harold Moore, Sr.* | **Lakotah Dakotah Sioux** | 20 July 2018 | Plate No. **2792**

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"Not Afraid of the Enemy" *Jason Luke Morsette* | Arikara Dakota | 19 January 2018 | Plate No. **2589**

"Not Afraid of the Enemy" *Jason Luke Morsette* | Arikara Dakota | 19 January 2018 | Plate No. **2589**

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Shane Balkowitsch_FINAL INSIDE_24 April 2019 GATEFOLD.indd 79 24-04-19 14:11

"Brings Good Medicine" *Kobe Allen Morsette* | Mandan Hidatsa Arikara | 5 October 2018 | Plate No. **2911**

| SHSND SA 2014-P-025-00307

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"Fast Horse" *Reuben James Fast Horse* | Hunkpapha | 22 June 2018 | Plate No. **2774**

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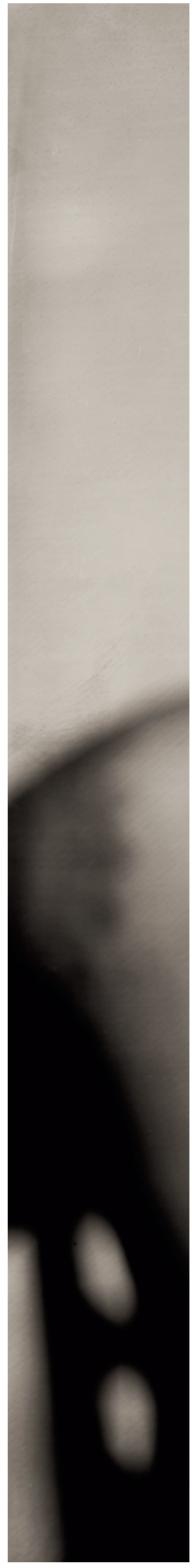
"Soldier Boy" *Manape LaMere* | Sioux | 9 April 2017 | Plate No. **2265**



Government representative of Sioux Nation of Indians, Laramie Treaties 1851 and 1868 | SHSND SA 2014-P-025-00137

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"Chief Child" *Vonica Wicahpi Alberts* | Arikara | 9 August 2017 | Plate No. **2416**

"Chief Child" *Vonica Wicahpi Alberts* | Arikara | 9 August 2017 | Plate No. **2416**

| SHSND SA 2014-P-025-00171

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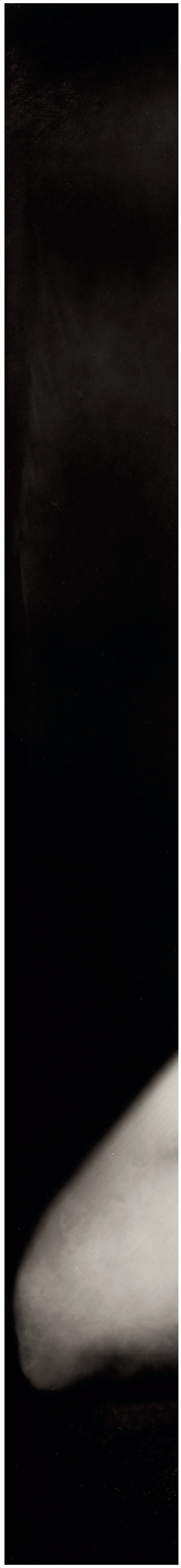
"Eagle" *Keegan Ty Eagle* | Standing Rock Sioux | 15 June 2018 | Plate No. **2770**



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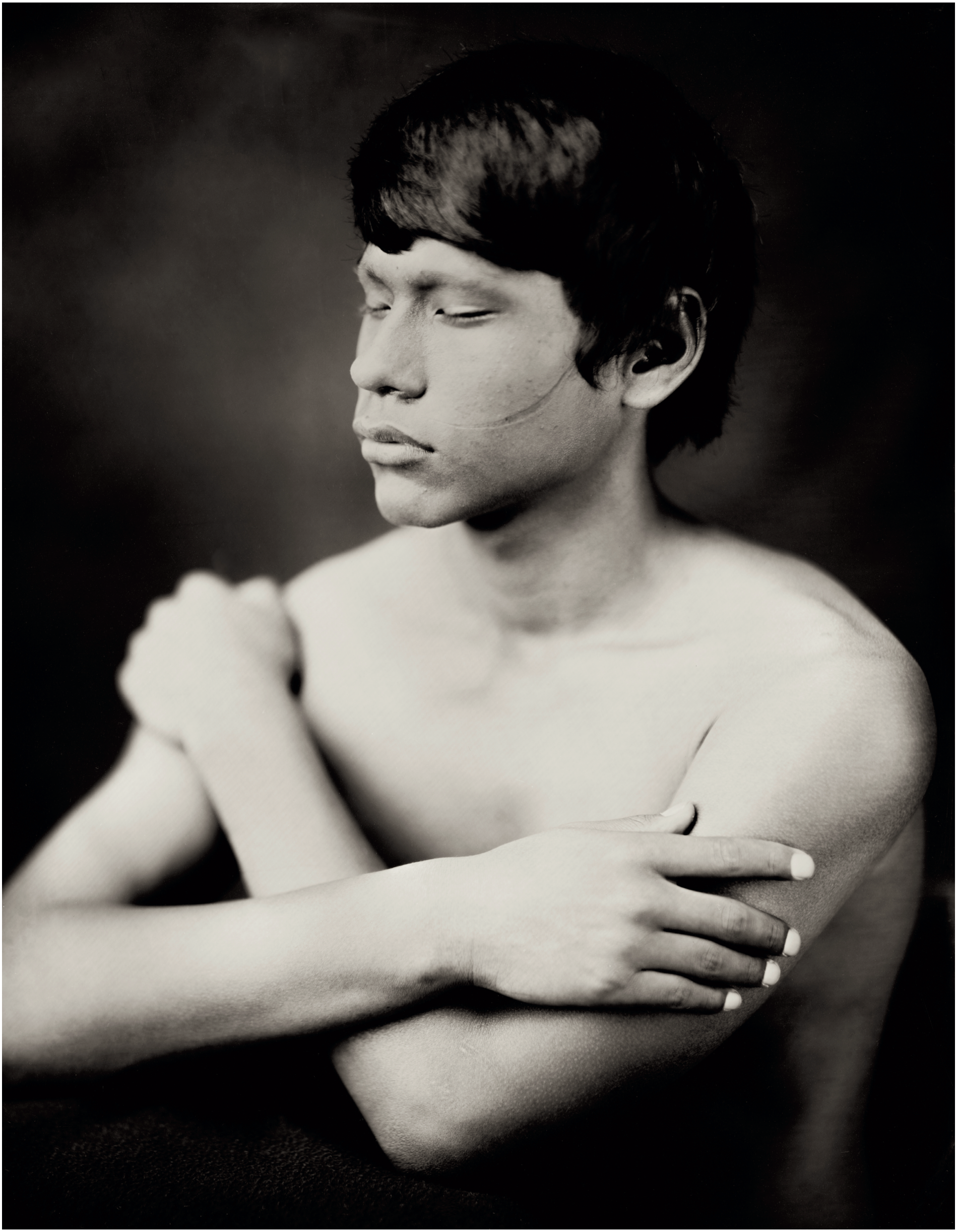

"Yellow Paint Woman" *Shayne Alexandra Reeves* | Mandan Hidatsa Arikara | 14 July 2017 | Plate No. **2382**

"Yellow Paint Woman" *Shayne Alexandra Reeves* | Mandan Hidatsa Arikara | 14 July 2017 | Plate No. **2382**

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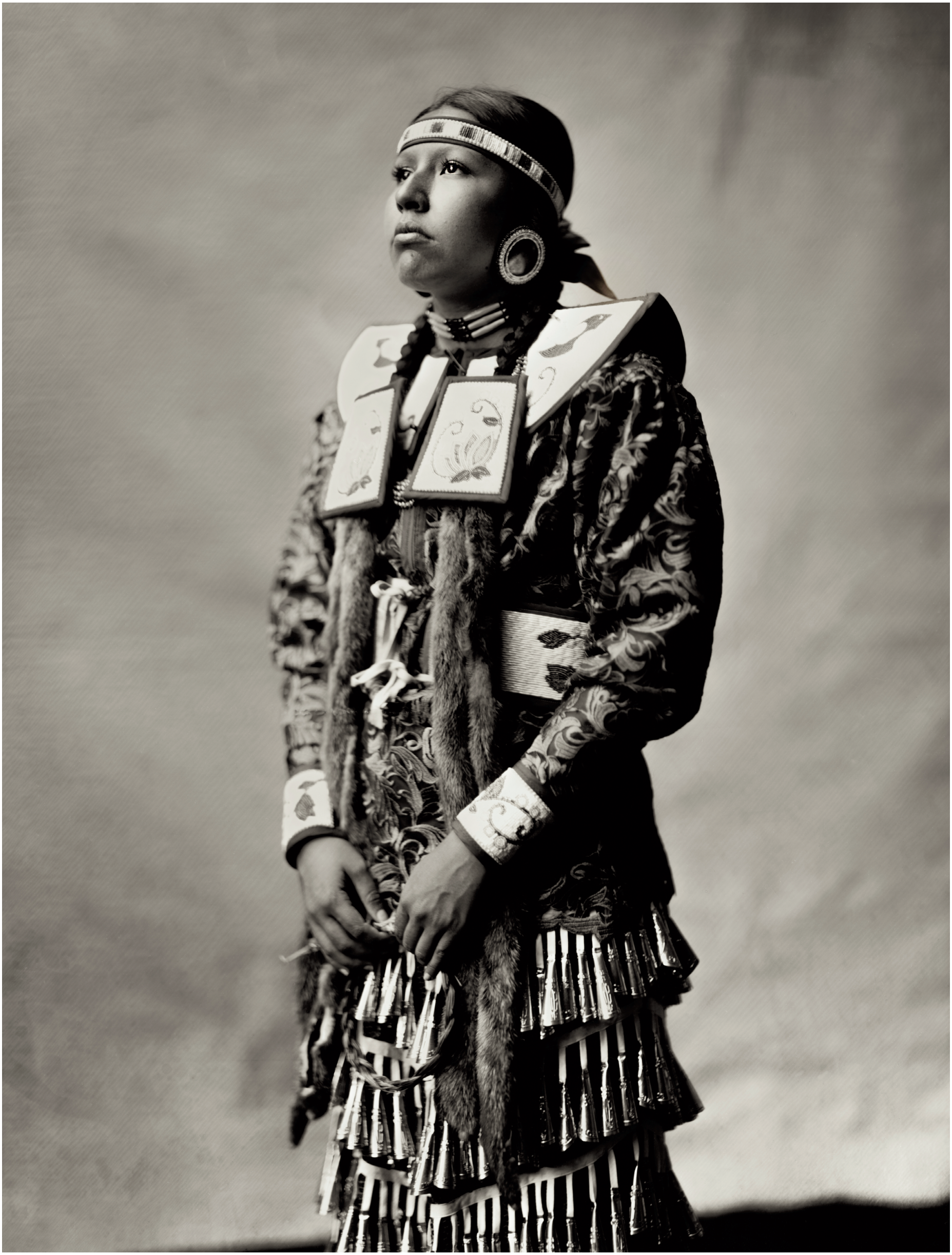

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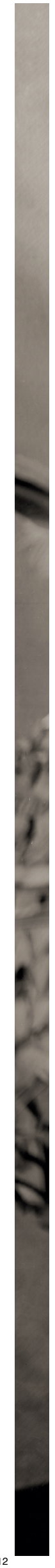

Great Great Grandson of Chief Sitting Bear | SHSND SA 2014-P-025-00214

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"Red Basket" *Kathryn Marie Froelich* | Arikara | 15 February 2017 | Plate No. **2184**

"Red Basket" *Kathryn Marie Froelich* | Arikara | 15 February 2017 | Plate No. **2184**

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"See Her Tipis" *Regan Dunn* | Standing Rock Cheyenne River Sioux | 27 July 2016 | Plate No. **1932**

"See Her Tipis" *Regan Dunn* | Standing Rock Cheyenne River Sioux | 27 July 2016 | Plate No. **1932**

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"Eagle Woman" *SaNoah Solange LaRocque* | Turtle Mountain Band of Chippewa | 28 September 2018 | Plate No. **2901**

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"White Cloud" *LeRoi Lamont Laundreaux* | Cheyenne River Sioux | 15 April 2017 | Plate No. **2254**

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SHSND SA 2014-P-025-00121

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"Shot at by the Enemy" *Charles W. Murphy* | Standing Rock Sioux | 11 May 2016 | Plate No. **1822**

"Shot at by the Enemy" *Charles W. Murphy* | Standing Rock Sioux | 11 May 2016 | Plate No. **1822**

Tribal Chairman of Standing Rock Sioux, 1983-1993, 1997-2005, 2009-2013 | SHSND SA 2014-P-025-00030

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"Stops Four Times" *Dana Edward Yellow Fat* | Standing Rock Sioux | 29 December 2017 | Plate No. **2563**

"Stops Four Times" *Dana Edward Yellow Fat* | Standing Rock Sioux | 29 December 2017 | Plate No. **2563**

Standing Rock Sioux Tribal Council Member 2018

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"Crow Foot" *Ernie LaPointe* | Lakota | 9 June 2014 | Plate No. **821**

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Archiving the Images

State Historical Society of North Dakota

Lindsay Meidinger and Emily Ergen

Shane Balkowitsch's series "Northern Plains Native American: A Modern Wet Plate Perspective" is an extremely important project that has produced incredible, one of a kind images. Balkowitsch, "Shadow Catcher" (Maa'ishda tehxixi Agu'agshi) (Hidatsa), and his "Northern Plains" series, have amassed a huge following because of the subjects depicted, the photographic process, and artistry of his work.

Balkowitsch provides an intimate view into the lives of American Indian people in North Dakota and the Northern Plains, simultaneously capturing their stories and preserving their legacies. To this end, Balkowitsch beautifully and skillfully employs a historic photographic process: collodion silver wet plate photography.

Subjects in the series span from children to the elderly, and include families, relatives, and friends - men and women from many of America's Native tribes: Mandan, Hidatsa, Arikara, Sioux, Ojibwa, Dakota, Hunkpapa and many more. There is meaning in each portrait: whether that meaning is found in the clothing, personal items, or the individual's story. The richness of Native culture is reflected in the breadth and diversity of subjects in the project - boxers, soldiers, doctors, students, mothers, fathers, children, and many others. Balkowitsch and his photographic process truly encapsulates the essence and beauty of each individual in a way that is totally unique and irreplicable.

Balkowitsch is picking up where late 19th and early 20th century photographers, such Edward S. Curtis and Orlando Scott Goff, left off. These early photographers played an important role in capturing the traditions and cultures of many tribes, at a time when assimilation was a major theme. Curtis himself stated that he was a photo historian capturing "a vanishing race." Balkowitsch's series builds on the importance of these early photographers and proves the falsity of this twentieth century theory of "a vanishing race": over a century after Goff and Curtis' portraiture, the people in Balkowitsch's images prove that the traditional and contemporary identities and cultures of Native Americans continue to thrive. The "Northern Plains" series documents this, and in this way, functions as an educational tool for viewers worldwide, just as the early photographers' work did and continues to do. Patrons of Balkowitsch's work are offered a firsthand view of people that are a critical part of culture in the Northern Plains of the United States.

The silver collodion wet plate process is a blend of art and science; it is straightforward, honest, and free from the trappings of today's digitally dependent photography. Dating back to 1851, the collodion process dominated the photographic landscape into the 1880s. Since the chemicals were dangerous, and glass was heavy and fragile, photographers moved toward quicker, more portable methods and materials. This partly explains why so few collodion negatives on glass remain in existence, and why few modern photographers employ the process. Lucky for us, when preserved with archival materials in temperature and humidity control, collodion wet plate negatives have an extremely long life.

Watching Balkowitsch prepare his chemicals, glass plates, and subjects is like observing a painter at work. Indeed, the collodion process requires planning, supplies, precision, patience, and vision. For Balkowitsch, wet plate photography incorporates all of these things while capturing an image in silver on glass. One hundred sixty years after its invention, the process remains unique, archivally sound, and aesthetically beautiful.

The North Dakota State Archives has been fortunate to serve as stewards of Balkowitsch's work with two primary goals: ensuring that the collection is preserved and that his images are accessible to the public. Our role as archivists is to preserve the stories of North Dakota and its people for current and future generations. Clearly, this vision aligns closely with Balkowitsch's goals for his photography and for this series. The relationship between the State Historical Society of North Dakota and Shane Balkowitsch is truly symbiotic, elevating the series as well as the mission of the Historical Society. Balkowitsch actively captures today so the Historical Society can present it tomorrow.

His work is unlike anything in the collections of the North Dakota State Archives, or in any other institution for that matter. While the collections at the State Historical Society of North Dakota feature numerous examples of photographic work on glass, none are contemporary, except for Balkowitsch's. This is largely because modern wet plate collodion photographers are incredibly rare - both in the United States and globally. Balkowitsch's passion for the cause - documenting and honoring his subjects and their stories - is reflected in his work. His passion is contagious, seemingly unlimited, and so very rare.

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John Thomas Eagle Shield, Sr.	***"Headsman"***	*Hunkpapa Lakota*	**#2478**	**9/27/17**
Johnathon Thomas Largo II	***"Strong Buffalo"***	*Mandan / Hidatsa / Arikara / Navajo*	**#2257**	**4/5/17**
Jonah Kyler Jackson	***"Buffalo Thundering Boy"***	*Spirit Lake Sioux*	**#2015**	**9/7/16**
Jonathan Manikateri **pg. 71**	***"The Brave Man"***	*Seminole / Taino*	**#2889**	**9/21/18**
Joni Alvina Little Owl **pg. 57**	***"Black Foot Woman"***	*Mandan*	**#2367**	**7/6/17**
Jt Shining One Side **pg. 65**	***"White Thunderbird Woman"***	*Turtle Mountain Band of Chippewa*	**#2278**	**4/19/17**
Justine Marie Parkhurst Two Lodge	***"Brings Back The Wounded Woman"***	*Standing Rock Dakota*	**#2062**	**10/26/16**
Justiss Jean Firemoon	***"Meadowlark Girl"***	*Sioux / Assiniboine*	**#2449**	**8/25/17**
Kadence Jean Steele	***"Cherished Woman"***	*Standing Rock Sioux*	**#2417**	**8/9/17**
Kainon Ezra Ayutapi	***"Walks With Thunder"***	*Standing Rock Sioux*	**#2402**	**7/26/17**
Kaliah Faye Eagle	***"Eagle"***	*Mandan / Hidatsa / Arikara*	**#2805**	**7/27/18**
Kathryn Marie Froelich **pg. 99**	***"Red Basket"***	*Arikara*	**#2184**	**2/15/17**

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Kaydence V. Little Owl **pg. 63**	***"Crocus Flower Woman"***	*Mandan*	**#2613**	**2/2/18**
Kayla Jo Grey Bear	***"Different Cloud Woman"***	*Standing Rock Sioux*	**#2036**	**9/29/19**
Keegan Ty Eagle **pg. 87**	***"Eagle"***	*Standing Rock Sioux*	**#2770**	**6/15/18**
Kelly Jo Hosie	***"Standing In The Red Hail Woman"***	*Arikara / Hidatsa / Cree / Ojibwe*	**#2848**	**8/31/18**
Kendrick Trent Eagle	***"Meadowlark"***	*Standing Rock Sioux*	**#2769**	**6/15/18**
Kevin Locke	***"First To Arise"***	*Hunkpapa Lakota / Anishinaabe*	**#1694**	**2/23/16**
Khannie Saengphachanh	***"Brave Red Woman"***	*Oglala / Lakota*	**#2604**	**3/15/17**
Kobe Allen Morsette **pg. 79**	***"Brings Good Medicine"***	*Mandan / Hidatsa / Arikara*	**#2911**	**10/5/18**
Kodi Michelle Thunder Hawk	***"Thunder Hawk"***	*Standing Rock Sioux*	**#2845**	**8/31/18**
LaDonna Carol Brave Bull-Allard	***"Good Earth Woman"***	*Standing Rock Sioux*	**#2926**	**10/12/18**
Lance H. White **pg. 97**	***"Voice Of The Stars"***	*Dakota / Arikara*	**#2586**	**1/12/18**
Larissa Little Dove Fox	***"Eagle Bird Woman"***	*Mandan / Hidatsa / Arikara*	**#2445**	**8/23/17**
LaToya Lee Crazy Bull	***"Fights Invisible Woman"***	*Hunkpapa*	**#2560**	**12/29/17**
Lavender Hunt	***"Red Ribbon Woman"***	*Leech Lake Band of Ojibwe / Anishinaabe*	**#2685**	**4/6/18**
LaVera Elizabeth Bad Wound	***"Her Sacred Breath"***	*Oglala / Lakota*	**#2396**	**7/19/17**
Leander Russell McDonald	***"Whistling Bear"***	*Spirit Lake Dakota / Arikara / Hidatsa*	**#2009**	**9/1/16**
LeRoi Lamont Laundreaux **pg. 105**	***"White Cloud"***	*Cheyenne River Sioux*	**#2254**	**4/15/17**
Linda Fay Gourneau, MD **pg. 53**	***"Medicine Corn Woman"***	*Mandan / Hidatsa / Arikara / Chippewa*	**#2923**	**10/12/18**
Linda Sue Black Elk	***"Evening Primrose Woman"***	*Catawba*	**#2285**	**4/25/17**
Lindsey Elizabeth Twinn	***"White Feather Woman"***	*Standing Rock Sioux*	**#2834**	**8/24/18**
Lisa Marie La Fontaine	***"Lone Eagle Woman"***	*Turtle Mountain Ojibwe / Cree*	**#2635**	**2/16/18**
Loren Yellow Bird Sr.	***"Medicine Horse"***	*Arikara / Hidatsa*	**#2016**	**9/7/16**
Lovina Manuella Fox	***"Sacred Wind Woman"***	*Mandan / Hidatsa (Knife Clan)*	**#2892**	**9/21/18**
Luke Vernon Black Elk	***"Calm Before The Storm"***	*Itazipco Lakota*	**#2286**	**4/25/17**
Madison Marion Alexandria and Michael James Marion	***"Feather Cloud" and "His Spirit Is Sacred Boy"***	*Dakota / Chippewa*	**#2314**	**5/12/17**
Madison Pearl Kingbird	***"Kingbird"***	*Red Lake Band of Ojibwe / Anishinaabe*	**#2683**	**4/6/18**
Manape LaMere **pg. 83**	***"Soldier Boy"***	*Sioux Nation of Indians Laramie Treaties*	**#2268**	**4/9/19**
Margaret Landin-YellowBird **pg. 18**	***"Beautiful Evening Star Woman"***	*Arikara / Hidatsa / Assiniboine*	**#1904**	**7/14/16**
Mark N. Fox	***"Sage Man"***	*Mandan / Hidatsa / Arikara*	**#2074**	**11/2/16**
Mark R. Kingbird, Sr.	***"Leading Feather"***	*Red Lake Band of Chippewa*	**#2686**	**4/6/18**
Marley Jestany Zayde Brown	***"Keeps Butterflies Woman"***	*Standing Rock Sioux*	**#2185**	**2/15/17**
Martina Fern Miller-Eagle	***"Sacred Hands Woman"***	*Standing Rock Hunkpapa Ihunktuwana*	**#2899**	**9/28/18**
Mary Agnes Martin	***"Soaring Eagle Woman"***	*Standing Rock Sioux*	**#1959**	**8/10/16**
Mary Ann Bear Heels McCowan	***"Her Good Nation Woman"***	*Sicangu / Lakota / Oyate*	**#2642**	**2/24/18**
Mary Louise Defender Wilson	***"The Gord Woman"***	*Dakota / Hidatsa*	**#1756**	**3/30/16**
Matt James LaClaire	***"LaClaire"***	*Cheyenne River Sioux*	**#2529**	**12/1/17**
Matthew James Lone Bear	***"Lone Bear"***	*Hidatsa*	**#2275**	**4/19/17**
Mayjia Allison Horst	***"Horst"***	*Lakota Sioux*	**#2401**	**7/26/17**
Melaine Janice Stoneman	***"White Lighting Woman"***	*Sicangu / Lakota*	**#2642**	**2/24/18**
Melanie Rose Howard	***"Looks Over Horses Woman"***	*Standing Rock Sioux*	**#2531**	**12/1/17**

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Melanie Sioux Schwab	***"Melanie Sioux"***	*Hunkpapa Sioux*	**#2582**	**1/12/18**
Melissa Merrick-Brady	***"Sacred Morning Woman"***	*Dakota / Lakota / Hidatsa / Arikara*	**#2611**	**2/2/18**
Michael Gene Stillday	***"Little Sioux"***	*Ojibwe*	**#2024**	**9/10/16**
Michela Fay Alire	***"Warrior Woman"***	*Mountain Ute / Southern Ute*	**#2822**	**8/9/18**
Michele Claire Thunder Hawk	***"Good Minded Woman"***	*Standing Rock Sioux*	**#2424**	**8/16/17**
Michelle Elizabeth Bird	***"Red Paint Woman"***	*Mandan / Hidatsa / Arikara*	**#2862**	**9/7/18**
Monte Yellow Bird, Sr.	***"Black Pinto Horse"***	*Arikara / Hidatsa*	**#1773**	**4/12/16**
Mya Jordan Elese Buffalo	***"Baby Buffalo"***	*Arikara / Hidatsa / Mandan / Kickapoo/ Lakota / Apache*	**#2373**	**7/7/17**
Myron Dewey	***"Strong Thinker"***	*Paiute / Shoshone*	**#2375**	**7/12/17**
Natasha Joy Gourd	***"Different Star Woman"***	*Spirit Lake Dakota*	**#2455**	**9/6/17**
Nathaniel Charles Brown	***"Respects the Thunder"***	*Hunkpapa Lakota*	**#2252**	**3/29/17**
Nelenah Rainbow GreyEyes	***"Beautiful Night Woman"***	*Dakota / Tlingit / Navajo*	**#1809**	**5/1/16**
Nissa Leigh McLaughlin	***"They Depend On Me"***	*Standing Rock Sioux*	**#2291**	**4/26/17**
Noah Pino	***"Owns His Pipe"***	*Fort Peck Dakota / Dine*	**#2010**	**10/25/17**
Nookwakwii Snowy White **pg. 60**	***"When It Snows In The Spring-ime After The Birds Have Come Back"***	*Leech Lake Band of Ojibwe / Anishinaabe*	**#2680**	**4/6/18**
Norma Rachelle Baker	***"Red Berry Woman"***	*Hidatsa / Dakota Sioux / Assiniboine*	**#1994**	**8/24/16**
Page and Ja'Siah Howe	***"Mother With Child"***	*Hidatsa / Arikara*	**#2054**	**10/13/16**
Pete Red Tomahawk	***"Iron Tail"***	*Yankton Sioux*	**#1922**	**7/20/16**
Randi Hart	***"Strong Eagle Woman"***	*Northern Cheyenne / Hidatsa*	**#2011**	**9/1/16**
Raymond Harold Moore, Sr. **pg. 74**	***"Wild Horse"***	*Lakotah / Dakotah / Sioux*	**#2791**	**7/20/18**
Regan Dunn **pg. 100**	***"See Her Tipis"***	*Standing Rock Sioux / Cheyenne River Sioux*	**#1931**	**7/27/16**
Reuben James Fast Horse **pg. 80**	***"Heyokha"***	*Hunkpapha*	**#2773**	**6/22/18**
Richard Edward Mayer	***"Buckskin Horse"***	*Mandan / Hidatsa (Prairie Chicken Clan)*	**#2914**	**10/5/18**
Richard Orville Grey Day **pg. 110**	***"Wolf Eyes Looking"***	*Standing Rock Hunkpapa Dakota*	**#2299**	**5/1/17**
Robbyn Brett Pudwill	***"Pretty Flower Woman"***	*Standing Rock Sioux*	**#2403**	**7/26/17**
Robert "BJ" Rainbow	***"Long Buffalo"***	*Dakota / Ojibway*	**#1992**	**8/24/16**
Rochelle One Skunk - Bull Head	***"Black Shawl Woman"***	*Minniconjou Lakota*	**#1876**	**6/15/16**
Ronika Lexi Thunder Hawk	***"Thunder Hawk"***	*Standing Rock Sioux*	**#2045**	**10/5/16**
Rosalyn Yvonne Fasthorse	***"Fasthorse"***	*Standing Rock Sioux*	**#2835**	**8/24/18**
Roy Morsette	***"Morsette"***	*Arikara*	**#2631**	**2/16/18**
Russell "Rusty" Gillette	***"Hooves"***	*Arikara / Hidatsa*	**#1783**	**4/20/16**
Ruth Anna Buffalo	***"Woman Appears"***	*Mandan / Hidatsa / Arikara*	**#2255**	**4/5/17**
Sabrina Leann Dragswolf	***"Dragswolf"***	*Mandan / Hidatsa*	**#2658**	**3/9/18**
SaNoah Solange LaRocque **pg. 102**	***"Eagle Woman"***	*Turtle Mountain Band of Chippewa*	**#2901**	**9/28/18**
Scott Davis, Sr.	***"Two Worlds"***	*Standing Rock Sioux*	**#1675**	**2/16/16**
Serena Lynn Eagle	***"Scarlet Woman"***	*Cheyenne River Sioux*	**#2616**	**2/2/18**
Shaundeen Smith and Sidrick Baker, Jr.	***"Last Band" and "Laughing Man"***	*Navajo / Arikara and Hidatsa / Plains Cree*	**#2644**	**3/2/18**
Shaydee Pretends Eagle	***"Artistic Woman"***	*Lakota / Dakota*	**#1873**	**6/15/16**
Shayne Alexandra Reeves **pg. 88**	***"Yellow Paint Woman"***	*Mandan / Hidatsa / Arikara*	**#2382**	**7/14/17**
Sheena Leigh Elk	***"Sits Beside Her"***	*Standing Rock Sioux*	**#2287**	**4/26/17**
Shotay Waters	***"Two Flags"***	*Oglala / Lakota*	**#2008**	**9/1/16**
Sierra Rose CrowsBreast **pg. 92**	***"Spotted Corn Woman"***	*Arikara*	**#2460**	**9/9/17**
Sihasapa Wi	***"Black Feet Woman"***	*Sicangu Lakota / Ihanktonwan Dakota*	**#2115**	**11/30/16**

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Skye Brooke Manikateri **pg. 47**	***"June Berry Root"***	*Mandan Hidatsa*	**#2890**	**9/21/18**
Sondi Sioux Phillips	***"Woman Who Sees Things In A Good Way"***	*Standing Rock Sioux*	**#2408**	**7/26/17**
Sophie Linda Landin	***"Brings Back The Wounded"***	*Arikara / Hidatsa / Dakota / Tlingit*	**#2137**	**1/11/17**
Spencer Matthew Little Owl	***"His Holy Wounded Horse"***	*Standing Rock Sioux*	**#2603**	**1/26/18**
Stephanie Anne Big Eagle	***"Lighting Dancer Woman"***	*Ihanktowan Dakota / Lower Brule Lakota*	**#2867**	**9/7/18**
Steve Yellow Earrings **pg. 95**	***"Sending Elk"***	*Standing Rock Sioux*	**#2035**	**9/29/2016**
Steven Daniel Mayer **pg. 73**	***"Mayer"***	*Mandan / Hidatsa / Arikara*	**#2912**	**10/5/18**
Steven Edgar Sparks	***"Eagle Boy"***	*Standing Rock Sioux*	**#2369**	**7/6/17**
Sweet Medicine Finley	***"Red Corn Woman"***	*Mandan / Hidatsa / Arikara*	**#2806**	**7/27/18**
Sydney Paige Shephard	***"Syd"***	*Sisseton Wahpeton Oyate / Mandan / Shakopee*	**#2023**	**9/10/16**
Synsir and Jayceon Fog In The Morning **pg. 69**	***"Eagle Dancer" and "Standing Rock"***	*Crow / Hidatsa / Hunkpapa/ Lakota / Dakota*	**#2887**	**9/21/18**
Tami Decoteau	***"Sits Among Them"***	*Arikara / Chippewa*	**#2324**	**5/17/17**
Tayla Blaine	***"Stands On a Rock"***	*Crow*	**#1945**	**8/3/16**
Terrence Raymond Yellow Fat	***"Thunder Hawk"***	*Hunkpapa*	**#2559**	**12/29/17**
Terri Lynn Treetop	***"Turtle Tuwale"***	*Lakota / Standing Rock Sioux*	**#2720**	**5/11/18**
Terry Brownotter Jr.	***"Little Warrior"***	*Standing Rock Sioux*	**#2176**	**2/8/17**
Terry F. Moericke	***"Lightning Comes Dancing"***	*Oneida*	**#2472**	**9/20/17**
Thomas Anthony Baker, Sr.	***"Coyote Who Sings Alone"***	*Standing Rock Sioux*	**#2187**	**2/15/17**
Thomas Anthony Bull Head, Jr.	***"Bullhead"***	*Standing Rock Hunkpapa / Pine Ridge Oglala Lakota*	**#2344**	**6/14/17**
Tiffany Julia Baker	***"Dreams With Horses Woman"***	*Standing Rock Hunkpapa Lakota*	**#2222**	**3/15/17**
Todd R. LeBeau	***"White Bear Claws"***	*Standing Rock Sioux Hunkpapa*	**#1741**	**3/16/16**
Tomi Kay Phillips	***"Sacred Heart Woman"***	*Standing Rock Lakota*	**#2423**	**8/16/17**
Trisha Goodwill	***"Standing Buffalo"***	*Dakota*	**#2695**	**4/13/18**
Tyrale Kimberly Spotted Bear	***"Blue Beads"***	*Hidatsa*	**#2274**	**4/17/17**
Tyson Myles Running Bear	***"Esan Tanka Hoksida"***	*Standing Rock Sioux / Sioux Valley Dakota*	**#2587**	**1/12/18**
Vanessa Dundon aka Sioux Z. Dezbah	***"Going To War"***	*Southwest Dine*	**#2136**	**1/10/17**
Vernon Iron Cloud **pg. 41**	***"Jaw"***	*Standing Rock Sioux*	**#2888**	**9/21/18**
Vincent Night Horse Fox **pg. 21**	***"Horn"***	*Mandan / Hidatsa / Arikara*	**#2061**	**10/26/16**
Vonica Wicahpi Alberts **pg. 85**	***"Chief Child"***	*Arikara*	**#2416**	**8/9/17**
Wallace Thunder Hawk	***"Brave Bear"***	*Standing Rock Dakota*	**#2194**	**2/22/17**
Wanbli Waunsila Wi Eagle	***"Compassionate Eagle Woman"***	*Standing Rock Hunkpapa Ihunktuwana*	**#2898**	**9/28/18**
Wanbli Ahambla Mesteth	***"Eagle Dream"***	*Hunkpapa Lakota*	**#2738**	**5/18/18**
Waylon Black Crow, Sr. **pg. 33**	***"Black Kettle"***	*Oglala / Lakota*	**#2318**	**5/12/17**
Wendi Renae Wells	***"Woman In The Lead"***	*Mandan / Hidatsa / Arikara*	**#2307**	**5/8/17**
Whitney Renae Fear	***"Fear"***	*Oglala / Sioux*	**#2583**	**1/12/18**
Wiliam Aaron Reeves II	***"Standing Tall"***	*Mandan / Hidatsa (Waterbuster Clan)*	**#2863**	**9/7/18**
Winona Clarice Kitzan	***"Bear Woman"***	*Lakota Sioux*	**#2585**	**1/12/18**
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Xavier Scott Little Owl	***"First Born"***	*Mandan / Lakota*	**#2614**	**2/2/18**
Zaysha Grinnell	***"Blue Bear Woman"***	*Hidatsa*	**#1997**	**8/24/16**

"Northern Plains Native Americans: A Modern Wet Plate Perspective" series is curated by the State Historical Society of North Dakota. For information contact the North Dakota State Archives.

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Ackowledgments

The List is Long

Shane Bart Balkowitsch,
"Shadow Catcher" Maa'isda tehxixi Agu'agsh Hidatsa

The list is long and the encouragement strong from all of the people who have supported me since I began work on this series, what I unequivocally consider my life's most important work. At the top of that list is my wife Bonnie, followed closely by my four loving children Abby, Greyson, Alyvia and Mahliya. When Bonnie and I married I was not yet a photographer. Yet when I made that turn in life she willingly walked that path with me. John Coffer at Camp Tintype in New York provided the road map to understanding the wet plate process with his 'Doer's Guide' that enticingly explained this important and historic process. My German friend and primary mentor in the craft of the wet plate collodion process is Andreas Reh. He was there at the beginning and continues to guide me. Further guidance and stimulation in all things photographic comes from Herb Ascherman, Jr. He is a true inspiration to me in this world I have entered. I am also humbly grateful to him for his brilliant essay in this book.

Claudia Berg, Lindsay Meidinger and Emily Ergen at the State Historical Society of North Dakota have provided crucial support and a longstanding commitment to archive this extensive body of work, preserving it and making the original plates accessible to future generations. They are valued partners and collaborators in my efforts.

Dakota Goodhouse "Two Wars" for his invaluable insight into the cultural perspective that I needed to work with and photograph the North Plains Native Americans. His behind-the-scenes guidance and insight into the historical knowledge of understanding sacred traditions and heritage have been invaluable.

This ongoing series would not be possible without the support of my dear friend and collaborator Margaret Yellowbird- Landin "Beautiful Evening Star Woman" of the Sahnish, Hidatsa and Assiniboine tribes. She has been present for many of the sittings, advocating for the series and acting as a liason with the varied individuals and tribes who have been to my studio. This book, the first of four volumes in the series, would not exist without her passionate belief and commitment to my project.

My portrait "Eternal Field" of Ernie LaPointe, Great Grandson of Sitting Bull, was taken on September 6th, 2014. This is the most important wet plate made for this series,in fact it represents the first step taken on this journey. Ernie was the first Native American to trust and believe in my camera. This photograph was also the first plate to enter the Historical Society's archive. His plate essentially opened the door for my work so that all the other plates could follow. Ernie and I remain friends to this day and I will be forever grateful to this man for believing in my vision and all the support he has shown me in my life.

And finally, I must humbly thank each and every person who crossed the threshold into my studio, sat for my camera, and agreed to be a part of this series. Without their trust it would not exist. Most of these beautiful people entered my studio as complete strangers but left as friends. It has been my lasting honor and privilege to collaborate with them and to record their images, preserving them for generations to come.

A Note About The Series

This book, volume one in the series of four that will be published, represents a careful selection of 50 of the best images from the first 250 plates made out of an eventual 1000. When I reach the milestone of 500 plates another selection of 50 images will comprise volume two in the series, and so on until we reach four volumes.

Colophon

First published in 2019 by

Glitterati Editions
311 West 43 Street
12th Floor
New York, NY 10036

www.glitteratieditions.com
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First edition, 2019

Library of Congress Cataloging-in-Publication data
is available from the publisher.

Hardcover edition
ISBN: 978-1-943876-08-2

Printed and bound in Latvia
Graphic design by Murray Lemley
Lithography by Lenoirschuring, Amsterdam
Texts copyright © by Dakota Goodhouse,
Margaret Yellowbird-Landin,
Herb Ascherman, Shane Balkowitsch,
Lindsay Meidinger and Emily Ergen

10 9 8 7 6 5 4 3 2 1

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